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to see the kind of work that has stood the test of time. I hope the Exposition may lead to a widespread interest in the West, which ought in time to become a vast field for the encouragement of all that is best in American art.

A. H. GRIFFITH,
Director of Fine Arts Department.



ART NOTES.

THE group of ten painters who recently withdrew from the Society of American Artists will hold an exhibition in New York early in April. The names of the seceders are Hassam, Dewing, Metcalf, Benson, Tarbell, Simmons, Weir, De Camp, Reid and Twachtman.



News comes to us of the death of Miss Vena Hurley, of Mount Carroll, Illinois. She was a member of the art association of that town, and a former student at the Art Institute. Her loss will be much felt in the art circles where she was a conspicuous figure.



The fourth annual congress of the Central Art Association will be held in the Art Institute from May 2, to May 5, inclusive.



H. A. MacNeil, the holder of the Reinhart sculpture scholarship, is hard at work in Rome on a relief to represent the "Birth of Light." In a recent letter he discussed various phases of art and expressed the idea that he, with many others, was limited in artistic expression by the "tradition" of schools. He said: "To be sure, there are great men in them, but freer men out of them. What people will say isn't what we are after particularly, and even public criticism need not be too much our teacher. I admire a man like Rodin for his tremendous courage in his former isolation."



The twentieth exhibition of the Society of American Artists opened in New York on March 19. The exhibition seems to be much better than usual, notwithstanding the defection of the impressionistic malcontents. The Shaw fund of \$1,500 was awarded to George R. Barse, Jr., for his painting of "Night and Day." George H. Bogert was given the Webb prize of \$300 for his landscape, "Evening."



The exhibitions of the Western Society of Artists will be brought to a close in early April at Indianapolis. The society is wide awake and the

showing next year will be stronger and broader in scope than ever before. Blanks will be issued during the summer for the season of 1898 and 1899.



Mr. George F. Schultz will have an exhibition of paintings in oil at Thurber's, opening April 11.



The 4 o'clock lectures on art subjects at the Art Institute for members and students will be as follows :

April 12 — Arthur J. Eddy. "Thought — The Mind of Art." The Tuesday course.

April 6, 13, 20, 27, May 4, 11 and 18 — William A. Otis. "History of Architecture." The Wednesday course.

April 1, 8, 15, 22, 29, May 6, 13, 20, 27, and June 3 — Charles Francis Browne. "History of Painting." The Friday course.



A group of Chicago artists have prepared a collection of pictures to be sold at the auction rooms of Flersheim, Barker & Severn soon after April 20. The following well known artists will be represented : D. F. Bigelow, Charles Francis Browne, Charles Abel Corwin, Edgar Cameron, Arthur Dawson, E. J. Dressler, L. O. Juergensen, Carl Lindin, Harry Wallace Methven, Jules Mersfelder, H. Leon Roecker, Richard S. Robbins, John L. Stacey. The collection will contain about 150 works in oil, water-color and pastel, and will be exhibited for three days previous to the sale. The sale will offer to picture buyers at their own price an excellent opportunity of securing representative works by some of the best known Chicago artists.



In an address recently delivered here by Mayor Josiah Quincy, of Boston, before a body of distinguished citizens, he spoke of the art commission which has been in force in Boston for some time.

"Perhaps our art commission, which at present only has the power of approving works of art, but which it is proposed to make into a regular department of the city government, may be of some interest to you, and I believe that no large American city should be without a body of this character. No statue, bust or other work of art can be erected in any municipal building or in any public place in Boston until it has received the approval of this commission. Unfortunately, the first work required in our American cities in connection with art is to prevent them from having bad works of art inflicted upon them. This negative function the art commission of Boston has for some years performed satisfactorily, and it is now proposed to reorganize it, broaden its powers and

intrust it with the further duty of placing the commissions for any works of art to be executed upon the order of the city."

Has the late Lake Front Columbus or the Columbus Fountain taught us anything yet?



THE EDITOR.

MR. J. C. VAN DYCK, in a criticism on "Tuscan Songs," written and illustrated by Miss Francesca Alexander, says some very pointed things concerning Pre-Raphaelitism. The article (in the *Dial*, March 10), is too long to reprint entire, but the following extract will give one a clear idea of this rather forced and unnatural school in England:

"It was discovered that these painters (the Pre-Raphaelite Italians) had a wonderful charm of sincerity and honesty in their paintings; that they convinced one by their truth, their frankness, their earnestness of statement. It was also discovered that they did everything, from high to low, with an exacting detail, making much of flowers and grasses, and dwelling long upon such things as patterns, brocades and jewels. Immediately the conclusion was jumped at that the fine spirit of a Botticelli or a Carpaccio was the result of a 'loving care' in the handling of detail. Then, it was further concluded, that the spirit could be regained by the moderns if they would but take up the detail with the same 'loving care.' The result was Pre-Raphaelitism in England, with Holman Hunt, Millais and Rosetti as disciples, and Ruskin as prophet. It was an art movement 'that endeavored to turn the world backward by reproducing a past art,' and it imitated only its shortcomings and mannerisms. The imitators were of a mature civilization which finds expression through breadth and synthesis, while their prototypes were poets of the spring-time of the renaissance, and naïvely and as children saw detail and parts without any well-defined *ensemble*. It is the last and most conspicuous illustration of the folly of trying to make the past live in the present exactly as it lived before. Thorwaldsen and Canova failed to become Greeks in sculpture. David's classicism was a misfit and the symbolists today in Paris — of all places the most *fin de siècle* and materialistic — are doomed to failure. To have any vitality art must reflect its own surroundings, deal with living things and breathe the atmosphere of its own environment."



In the *New England Magazine* for March, Mr. Louis H. Gibson, whose paper on "The Machine In Art" appeared in the March number